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WELCOME TO THE SCHOOL OF ART HISTORY

On behalf of the members of the School of Art History, we welcome you to the University of St Andrews. We hope that your time with us will be both enjoyable and rewarding. Members of staff within the School will do all that they can to ensure that it is.

As a student in Art History, History of Photography, or Museum and Gallery Studies you are part of a larger postgraduate community that also includes our research (MPhil and PhD) students. A focal point for the whole academic community in the School is the series of research seminars that take place on most Wednesdays at 4.15pm during the semester, and are followed by drinks. We hope that you will become a regular at these events.

If you need advice or assistance on anything concerning your postgraduate studies, please contact me on Ext. email uew@st-andrews.ac.uk or Mary Kettle, our Postgraduate Secretary on Ext. 2414 email pgarthist@st-andrews.ac.uk

Ulrike Weiss Director of Postgraduate Studies Taught
ABOUT THE SCHOOL
**School of Art History Office Holders**

- **Head of School**  
  Dr Julian Luxford

- **Deputy Head of School**  
  Dr Luke Gartlan (S 1)

- **Director of Teaching**  
  Luke Gartlan (S 1) Laura Moretti (S 2)

- **Director of Postgraduate Studies Research**  
  Dr Jeremy Howard

- **Director of Postgraduate Studies Taught**  
  Dr Ulrike Weiss

- **Director of Research**  
  Dr Elsje Van Kessel

- **AH1001/AH1003 Co-ordinator**  
  Dr Stephanie O’Rourke

- **AH2001/AH2002 Co-ordinator**  
  Dr Shona Kallestrup (S 1)

- **Evening Degree Co-ordinator**  
  Dr William Rough

- **Sub-Honours Adviser**  
  Dr Stephanie O’Rourke Jose Marcaida

- **Honours Adviser (incl. Dissertations)**  
  Dr Ilse Sturkenboom

- **Academic Misconduct Officer**  
  Dr Emily Savage

- **Study Abroad Co-ordinator**  
  Dr Jose Marcaida

- **Student-Staff Consultative**  
  Dr Luke Gartlan (DoT S 1) Dr Laura Moretti (S 2)

- **Committee Representatives**  
  Dr Julian Luxford (HoS)

- **Course Director, Museum and Gallery Studies**  
  Ann Gunn

- **Course Director, History of Photography**  
  Dr Luke Gartlan

- **Examinations Officer**  
  Dr Luke Gartlan

- **Admissions Officer/ Access Courses Co-ordinator**  
  Dr Jeremy Howard

- **Prior Learning Officer**  
  Dr Jeremy Howard

- **Data Protection/Freedom of Information Liaison Officer**  
  Dr Julian Luxford

- **Disabilities Co-ordinator/ Diversity Awareness Officer**  
  Dawn Waddell

- **Library Liaison and Users’ Group Rep.**  
  Andrew Demetrios

- **Health and Safety Officer**  
  Dawn Waddell

- **Careers Liaison Officer**  
  Dr Julian Luxford

- **Research Seminar Organiser**  
  Dr Stephanie O’Rourke, Dr Sam Rose
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**Academic and Support Staff in the School of Art History**

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Staff Profiles

Dr Natalie Adamson is a specialist in twentieth-century art and politics in France, modern art after 1945, Surrealism and the history of photography. Her recent book is entitled Painting, Politics, and the Struggle for the École de Paris, 1944-1964 (Ashgate, 2009) and she is Deputy Editor of the journal Art History. Natalie is currently on research leave as a recipient of a Residential Scholar Grant at the Getty Research Institute, Los Angeles (September-December 2015) and a Major Research Fellowship from the Leverhulme Trust (January 2016-January 2018).

Anthi Andronikou is a British Academy Postdoctoral Fellow. Before joining the School of Art History, she was Mary Seeger O'Boyle Postdoctoral Research Fellow at Princeton, where she worked on the artistic multiverse of the eastern Mediterranean in the thirteenth century. Anthi has a BA (Art and Archaeology) and an MPhil (Byzantine Art) from Athens, as well as an MLitt (Late Medieval and Renaissance Italian Art) from St Andrews, where she also completed her PhD in 2015. She has been an awardee of the British School at Rome and Dumbarton Oaks Research Library and Collection, Harvard, and participated in the early-career research programme "Art of the Crusades: A Re-Evaluation" led by the SOAS Institute and the Getty Foundation. Her research has appeared in the Art Bulletin and Artibus et Historiae.

Lynn Ayton joined the School in 2006 and is responsible for Sub-honours Administration.

Francesca Borgo specializes in early modern art, with a focus on fifteenth- and sixteenth-century southern Europe. Much of her research investigates the intersections between visual, literary, and scientific culture in Renaissance Italy. Her current book project explores the emergence of an art critical discourse surrounding the representation of war during the Cinquecento. Other research interests include the work of Leonardo da Vinci and the history of the field of Leonardo studies; the relationship between natural philosophy and artistic theory; premodern notions of imagination and invention; the physiology of perception and theories of sensory differentiation; antagonistic dynamics in Renaissance culture (among artists, artworks, and media); the shield as an emblem of artistic excellence.

Dr Agnès Bos teaches Museum and Gallery Studies. Previously Curator in the Decorative Arts department in the Louvre museum, she is a specialist in Decorative Arts from the Middle Ages to the 17th-century, with a particular focus on Early Furniture, Textiles and Tapestries, and has also published on French medieval architecture. She has curated several exhibitions and her Catalogue raisonné of the Medieval and Renaissance furniture of the Louvre is due out next year.

Jamie Brown joined the school in 2016 as Project Youth Programme Worker and Administrator for the research project ‘EU-LAC-MUSEUMS: Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America and the Caribbean’.

Dr Karen Brown joined the School in 2013 from the University of Cambridge and Trinity College, Dublin. Her current research focuses on the history and theory of ekphrasis and museology in the nineteenth and twentieth centuries, and she recently co-edited a volume of essays entitled 'Musing in the Museum' for Word & Image journal (Taylor & Francis, 2014). She has also published books with Ashgate on Art and Gender between the Wars, and Irish Visual Culture. She previously worked as a University Curator of Art, and teaches on both the Art History and Museum & Gallery Studies programmes.

Kate Cowcher is a historian of art from Africa with a specific interest in Ethiopia, and in modern and contemporary practices. She holds a PhD from Stanford University, an MA from the Courtauld Institute of Art and an MA from the University of Edinburgh. Her research interests include art and cultural exchange in Africa during the Cold War, intersections of revolution, socialism and heritage on the continent, and histories of African cinema. She is currently working on a book about art and visual culture during Ethiopia’s socialist revolution.
Andrew Demetrius is the School of Art History’s Visual Resources Curator. He worked previously as Image Librarian at the National Gallery, London.


Dr Linda Goddard specialises in relations between art and literature in the nineteenth and twentieth centuries, with a particular focus on France. She is especially interested in artists' writings, art criticism, and the visual and literary cultures of colonialism and travel. She is the author of *Aesthetic Rivalries: Word and Image in France, 1880-1926* (Peter Lang, 2012) and editor of a special issue of *Word & Image* on "Artists' Writings 1850-present" (2012).

Ann Gunn teaches Museum and Gallery Studies. She is co-author of *Lifting the Veil: Research and Scholarship in United Kingdom Museums and Galleries* (1999) and author of *The Prints of Wilhelmina Barns-Graham, a complete catalogue* (2007). She has also written on eighteenth, nineteenth and twentieth-century British art and her *Catalogue Raisonné of the Prints of Paul Sandby* is due out this year. She is also Honorary Curator of the University’s Fine Art Collection and Chair of Fife Contemporary Art & Craft.


Dr Shona Kallestrup has taught at the Universities of Aberdeen, Edinburgh and Copenhagen. She is a specialist in 19th & 20th C central and east European art and also teaches Dada and Surrealism. Her publications include *Romanian Art and Design 1866-1927: Local and International Aspects of the Search for National Expression* (2006). Her current research focuses on 20th C Scandinavian art and design.

Marika Knowles received her BA from Stanford University and her PhD from Yale University. She is currently a Junior Fellow at the Harvard Society of Fellows and will begin her lectureship at St Andrews in 2018. Marika studies French art from the early seventeenth century until the late nineteenth century. Within this period, she is interested in questions of figural presentation, performance, affect, colorism, the hierarchy of genres, and gender. Currently, she is at work on two book projects: a history of the figure in French art and a study of early seventeenth-century Parisian painting, print-making, and decorative art in the decades preceding the founding of the Royal Academy of Painting and Sculpture in 1648.

Mary Kettle is Postgraduate Secretary. She joined the School of Art History in January 2015 from the School of International Relations where she had worked since 2006; initially part-time as the Editorial Assistant to the Review of International Studies then full time as the Postgraduate Secretary.

Dr Lenia Kouoneni specialises in late-medieval Italian art and the impact of antiquity on later cultures. Other research and teaching interests include the theory of reception, the classical tradition, Byzantine art and Italo-Byzantine artistic contacts.

Dr Julian Luxford (Head of School) specialises in medieval British art and architecture. Other research and teaching interests include northern European Gothic art and architecture generally, northern Baroque art, and Western monasticism.
Neil MacDonald specialises in modern and contemporary art particularly as it relates to gender, sexuality and the human body. His interests include the art history and visual culture of the HIV/AIDS epidemic, art and medicine, critical theory and psychoanalysis, queer and feminist art practices and history.

Jose Marcaida works on the intersections of art and science in early modernity, with a particular focus on the Hispanic context. His research interests include the history of Spanish painting in the age of Velázquez, the role of images and image-makers in the production and circulation of knowledge, and the history of collecting and the reception of extra-European natural objects and artefacts. He is the author of *Arte y ciencia en el Barroco español. Historia natural, coleccionismo y cultura visual* (Marcial Pons - Fundación Focus Abengoa, 2014), which explores processes of visualization and knowledge-production linked to artistic practice, art collecting and natural historical enquiry in seventeenth-century Spain.

Nicôle Meehan is a graduate of the Museum and Gallery Studies course (2010-11). She also holds Master’s degrees in Archaeology from the University of Glasgow, and in American Studies from Brown University as a Fulbright Scholar in Bibliometrics. She most recently managed the Skills for the Future Collections Digitisation traineeship at the National Galleries of Scotland.

Dr Laura Moretti has been working for several years on the relationship between architecture and music. She is co-editor (with Deborah Howard) of *Architettura e musica nella Venezia del Rinascimento* (2006) and (with Deborah Howard) *The Music Room in Early Modern France and Italy* (2012); author of *Dagli Incurabili alla Pietà. Le chiese degli Ospedali Grandi veneziani tra architettura e musica* (1522-1790) (2008) and joint author (with Deborah Howard) of *Sound and space in Renaissance Venice. Architecture, Music, Acoustics* (2009). She is currently working on a book project about the houses of collectors and patrons of the arts in sixteenth-century Italy.

Dr Stephanie O’Rourke specializes in eighteenth- and nineteenth-century European visual culture, with a particular focus in exchanges between the history of art and history of science. Her research interests include European romanticism; art and philosophy of the Enlightenment; the visual culture of the French Revolution; changing representations of the body; and media and technology in the ‘long nineteenth century’.

Dr Alistair Rider researches post-war art, with a particular focus on sculpture from the 1960s and 1970s. His book *Carl Andre: Things in their Elements* was published in 2011. His interests include theories of abstraction, and the ways in which art has been involved in radical politics as well as other social transformations. He is currently writing a book-length study of five artists who regarded their art as a continuous, life-long undertaking.

Dr Sam Rose specializes in modern art and the history of art theory, with a particular focus on Britain. Other research and teaching interests include modern art in an international or ‘global’ context, interactions between art writing and art practice, and legacies of modernism in contemporary art. He joined the school in 2016, having previously taught at the University of Cambridge.

Camilla Rostvik is a Leverhulme Early Career Fellow in the School of Art History and investigates the way art and advertising intersect as menstrual taboos and ideas change in the 20th and 21st centuries. Previously a postdoc in the School of History, also at St Andrews, she researched the history of the world’s longest-running scientific journal on the AHRC-funded *Publishing the Philosophical Transactions* project.

Dr William Rough specialises in the relationship between art and the theatre, particularly in Britain during the nineteenth and early twentieth centuries. In addition, he has a particular interest in the development and reception of Impressionism in Britain and the art collection of James Guthrie Orchar (1825-1898). Dr Rough is also Learning and Engagement Officer at HM Frigate Unicorn in Dundee.
Professor Kathryn Rudy is a specialist in late medieval art, especially Northern European manuscripts. She took her PhD from Columbia University in New York City and has held fellowships at the Warburg Institute, the University of Utrecht and Trinity College Dublin. She was Curator of Illuminated Manuscripts at the National Library of the Netherlands (2006-09) where she pioneered a new technique for measuring dirt in manuscripts to establish how they were used and handled. She is the author of *Virtual Pilgrimages in the Convent: Imagining Jerusalem in the Late Middle Ages* (Brepols, 2011), and *Postcards on Parchment: The Social Lives of Medieval Books* (Yale University Press, 2015). She is currently writing on a book about how late medieval users touched, rubbed, and handled their books. Rudy will offer courses on the arts of pilgrimage in the Middle Ages; on medieval luxury goods; and the production and reception of medieval manuscripts.

Dr Natalia Sassu Suarez Ferri specialises in the study of colour theory, the emergence of abstraction, and spectator participation in the 20th century. Her research interests and expertise comprise Kinetic Art; Op Art; transnational links between Latin America and Europe; and the transition from figuration to abstraction in the work of the Franco-Venezuelan artist Carlos Cruz-Diez. Strong parallel research interests include Italian anti-Fascist art and the life and work of Henri Matisse.

Dr Emily Savage Associate lecturer specialises in the art and material culture of late medieval Christian devotion, with a focus on England. She has previously published on illuminated manuscripts and is currently researching wall paintings in parish churches of the British Isles. Other interests include recycled and reused matter in art, and the art of apocalypse. She received her PhD in 2017 from the University of St Andrews.

Dr Catherine Spencer joined the school in 2014, having previously taught at the University of Edinburgh. Her research interests span the 1960s to contemporary art, and include performance art in the US, Latin America and Europe; dematerialized, multi-media, participatory and collaborative practices; interdisciplinary overlaps between art, sociology and anthropology; the body and gender politics; transnational exchange; and abstract painting.

Dr Ilse Sturkenboom teaches art and architecture from the Islamic world, with a special focus on Iran. She has conducted research and participated in archaeological projects among others in Iran, Uzbekistan, India, Turkey, Syria, and Jordan. Her publications include chapters on Iranian Islamic metalwork and ceramics, and articles on architecture and architectural decoration in Southeastern Turkey. Currently, she focuses on Persian arts of the book and imagery. Her forthcoming monograph investigates visual perceptions of the Persian mystical poem *The Conference of the Birds* in manuscripts.

Dr Elsje van Kessel specialises in Italian Renaissance art and is currently preparing a book on the everyday interactions between paintings and their viewers in sixteenth-century Venice. Her research and teaching interests also include the histories and theories of portraiture, as well as the changing functions and effects of works of art in relation to the foundation of the first modern art museums, in eighteenth- and early nineteenth-century Italy and equally in Germany and France. Elsje is the author of articles in Art History and Studiolo, and with colleagues from Leiden University she recently edited the book *The Secret Lives of Artworks: Exploring the Boundaries between Art and Life* (2014).

Dawn Waddell is a St Andrean who joined the University in 1976 and has been School Secretary since 1982.

Dr Ulrike Weiss joined the Museum & Gallery Studies team in 2009, having previously worked in museums in Germany and Britain. Her research focuses on the ‘long eighteenth century’. She has worked on sculptors’ workshops and on medal production, distribution and iconography and on Hanoverian court culture and political iconography. From 2010 to 2014 she acted as deputy chair of the advisory board for a major exhibition to celebrate the Hanoverian succession, held across 5 venues in Hanover. Her current, interdisciplinary project is to research Early Modern female horsemanship. This will explore court culture, representation, sporting history and the politics of gender.
Noticeboards

Noticeboards are located outside the School Office on the ground floor of 79 North Street. Please check these regularly for information on classes, meetings, etc.

Mail for Staff

If you wish to leave mail for a member of staff (including assignments), please post them in the relevant staff post boxes. These are located outside the School Office, near the noticeboards.

Visual Resources Collection

The Visual Resources Collection is the home of the digital Image Database and old 35mm slide collection. It is housed on the second floor of the School of Art History. The curator, Andrew Demetrius, provides advice on image resources and copyright, presentation and design software. The VRC contains the Art History Reference Library including books, DVDs and electronic resources. It also provides a small, quiet study space where students may consult past dissertations on request.

Art History Digital Image Database

If you need to reproduce images of works of art, or any other kind of visual material as part of your coursework for Art History the School recommends that you use the School of Art History Image Database.

To gain access to the Art History Image Database for the first time, you will need to either register online following the link on the homepage https://imagedatabase.st-andrews.ac.uk/register.php or download the registration form for the image database. Please print it out, read the terms and conditions, then fill in the AID Copyright form and return it to the ITS helpdesk in the main University library, on North Street.

If the Database does not include the images you are searching for, a further list of online image databases is listed on the School website, at https://imagedatabase.st-andrews.ac.uk/

@ArtHistoryStA Twitter Account

The School of Art History has a Twitter Account (@ArtHistoryStA), which you are warmly encouraged to follow. The feed is overseen by Dr Jose Marcaida. If you want the School to tweet (or retweet) any news or information that relates to your academic experience as an art history student, then please contact Dr Marcaida, or any other member of staff.

School of Art History Research Seminar Series

Each semester the School invites respected art historians, curators and artists to come to St Andrews to speak about their research. You are strongly encouraged to attend these presentations, which take place on Wednesday afternoons at 4.15pm, and are followed by drinks receptions in the School of Art History. Once a semester, PhD students will also speak about their research. These Wednesday seminars are an excellent opportunity for you to contribute to the lively research culture in our School. This year, the Co-ordinators of the Research Seminar Series are Dr Sam Rose and Dr Stephanie O’Rourke.
**Student Journals**

The School of Art History supports two journals that are published by Art History undergraduates, as well as one edited by postgraduates. The postgraduate journal is *The North Street Review: Arts and Visual Culture*. For further information, see: https://www.st-andrews.ac.uk/arthistory/current/journals/ahmgsjournal/

If you want to become involved in *The North Street Review*, or if you would like to contribute to a future issue, you should contact the Sub-Editors for 2017-18. You will find their emails on the School webpages.

**Kitchen**

79 North Street is equipped with a kitchen and common room on the first floor. It is available for student and staff use on weekdays from 8.45 am to 4.45 pm.

**Fire Safety**

In the event of a suspected fire, you should observe the standard fire safety rules by vacating the building immediately via the nearest fire exit, closing any doors on the way.

Once you have evacuated 79 North Street, you should proceed to the designated assembly point. This is the cobbled area immediately beneath the tower of the University Chapel on North Street.

Familiarise yourself with the fire safety notices on display throughout the building, as well as the lecture theatres you use elsewhere, so that you are aware of the nearest fire exit when you are in the building.

The School conducts a weekly fire alarm test. This usually takes place on Tuesdays at around 1.00 pm. The fire alarm will sound for about 10 seconds and then stop. If the alarm continues to sound, then the alarm is genuine, and you should follow the standard fire safety procedures.

**First Aid**

The School Office keeps first aid boxes for the use of staff, students and other authorised visitors. The Appointed Person for First Aid in the School is Dawn Waddell. First-aid boxes are located on the ground floor (outside the School Office); first-floor (kitchen); second floor (Visual Resources Collection Room) and Museum and Gallery Studies (Room 303); and on the top floor (kitchen area).

Please report any incident, however minor, to the School Office. Please also inform the Office if you identify anything that poses a potential risk. This will then be reported to the University’s Environmental, Health and Safety Services.
## SUPPORTING YOUR STUDIES

**University of St Andrews Academic Calendar, 2018-19**

### Semester 1: Martinmas Semester
**Monday 17 September - Friday 21 December 2018**

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Events</th>
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</thead>
<tbody>
<tr>
<td>Pre-sessional</td>
<td>Monday 10 September 2018</td>
<td>Orientation week</td>
</tr>
<tr>
<td>Week 1</td>
<td>Monday 17 September 2018</td>
<td>Teaching</td>
</tr>
<tr>
<td>Week 2</td>
<td>Monday 24 September 2018</td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>Monday 1 October 2018</td>
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<td>Week 4</td>
<td>Monday 8 October 2018</td>
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<tr>
<td>Week 5</td>
<td>Monday 15 October 2018</td>
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<tr>
<td>Week 6</td>
<td>Monday 22 October 2018</td>
<td>Independent Learning Week (ILW)</td>
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<tr>
<td>Week 7</td>
<td>Monday 29 October 2018</td>
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<td>Week 8</td>
<td>Monday 5 November 2018</td>
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<td>Week 9</td>
<td>Monday 12 November 2018</td>
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<td>Week 10</td>
<td>Monday 19 November 2018</td>
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<tr>
<td>Week 11</td>
<td>Monday 26 November 2018</td>
<td></td>
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<tr>
<td>Week 12</td>
<td>Monday 3 December 2018</td>
<td>Revision week. Graduation 6th and 7th December</td>
</tr>
<tr>
<td>Week 13, 14</td>
<td>Monday 10 December 2018</td>
<td>Semester 1 examination diet</td>
</tr>
<tr>
<td>Vacation</td>
<td>Monday 24 December 2018 to Friday 25 January 2019</td>
<td>Christmas vacation</td>
</tr>
</tbody>
</table>

### Semester 2: Candlemas Semester
**Monday 28 January 2019 - Friday 31 May 2019**

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Events</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Monday 28 January 2019</td>
<td>Teaching begins</td>
</tr>
<tr>
<td>Week 2</td>
<td>Monday 4 February 2019</td>
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<tr>
<td>Week 3</td>
<td>Monday 11 February 2019</td>
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<td>Week 4</td>
<td>Monday 18 February 2019</td>
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<td>Week 5</td>
<td>Monday 25 February 2019</td>
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<tr>
<td>Week 6</td>
<td>Monday 4 March 2019</td>
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<tr>
<td>Week 7</td>
<td>Monday 11 March 2019</td>
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<tr>
<td>Vacation</td>
<td>Monday 18 March 2019</td>
<td>Spring vacation</td>
</tr>
<tr>
<td>Vacation</td>
<td>Monday 25 March 2019</td>
<td>Spring vacation</td>
</tr>
<tr>
<td>Week 8</td>
<td>Monday 1 April 2019</td>
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<tr>
<td>Week 9</td>
<td>Monday 8 April 2019</td>
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<td>Week 10</td>
<td>Monday 15 April 2019</td>
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<tr>
<td>Week 11</td>
<td>Monday 22 April 2019</td>
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<tr>
<td>Week 12</td>
<td>Monday 30 April 2019</td>
<td>Revision week</td>
</tr>
<tr>
<td>Week 13</td>
<td>Monday 6 May 2019</td>
<td>Revision week. May Day holiday - no teaching (Monday 6 May)</td>
</tr>
<tr>
<td>Week 14</td>
<td>Monday 13 May 2019</td>
<td>May examinations</td>
</tr>
<tr>
<td>Week 15</td>
<td>Monday 20 May 2019</td>
<td>May examinations</td>
</tr>
<tr>
<td>Week 16</td>
<td>Monday 27 May 2019</td>
<td>Module results reporting</td>
</tr>
</tbody>
</table>

**Graduation - Week beginning Monday 24 June 2019**
Communication

Your university email account is the official means of communication for the University. You are expected to read your emails at least once every 48 hours during teaching periods.

You should also be aware that MMS (Module Management System) allows you to follow the progress of your modules online. The MMS is the major platform by which all modules and teaching are delivered in the virtual learning environment. Student should familiarise themselves with this facility and log onto this site daily during the teaching period.

Personal Details

You are responsible for ensuring that you keep your contact details up to date. You may do this at any time during the year via your E-vision account. This can be accessed from the Current Students section of the University home page.

Advice and Support for Students

For advice and support on any issues, including academic, financial, international, personal or health matters, or if you are unsure of who to go to for help, please contact the Advice and Support Centre, 79 North Street, 01334 462020, theasc@st-andrews.ac.uk

Libraries

Students have access to the resources of the Main University Library and Special Collections. In addition, taught postgraduate students may use the Thomson Research Reading Room of the Richardson Research Library at Martyrs Kirk on North Street: https://www.st-andrews.ac.uk/library/contact/departmental/martyrs/

MSkills (CAPOD)

The Centre for Academic, Professional and Organisational Development (CAPOD) offers a range of training opportunities for taught postgraduate students, including the MSkills development programme: https://www.st-andrews.ac.uk/pgstudents/academic/advice/mskills/

In-Sessional English Language Service (iELS)

The In-Sessional English Language Service helps students who are users of English as an additional language to develop their English language skills. It offers tutorials, workshop programmes and independent study material. For more information on iELS, including how to book a tutorial, see https://www.st-andrews.ac.uk/elt/

Print Credits

The School gives Uniprint credit to the value of £25.00 (in two instalments) per academic session. Thereafter students are responsible for paying for their own printing. For general queries about expenses and receiving the second instalment of printing credits, please contact Lynn Ayton in the School Office.
Research Support Grants

Up to £250 per taught postgraduate student is available upon application for travel, materials (photocopying, photographs, inter-library loans etc.), and conference fees. Receipts are required for all claims. Claim forms are available online at https://www.st-andrews.ac.uk/students/money/otherinformation/paymentofstudentexpenses/

Research Funding

Details of funding opportunities in the School of Art History and the University, as well as outside sources, are to be found at:
http://www.st-andrews.ac.uk/study/pg/fees-and-funding/scholarships/

Academic Alerts

Academic Alerts are the University’s official means of drawing your attention to potential problems that are arising in relation to your progress on a particular module. Their aim is to enable you to take action before your module grade is seriously affected. They will never appear on the Degree Certificate or Academic Transcript that you receive when you graduate.

Academic Alerts can be issued by email from the Director of Teaching, Director of Postgraduate Studies, Module Coordinator or School administrator. They outline the problem that has arisen in relation to your performance, and indicate what you are required to do to rectify it. The Alerts also inform you what support the University can offer. However, if you do not take the action required, you will receive further Alerts. In the worst case, this can result in receiving a Final Alert, when it is no longer possible to take remedial action. If you are sent such an Alert, you are issued with a grade of 0X, and obtain no credit for the module.

For further information on Academic Alerts, see:
https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/AlertsStudentGuide.pdf

Absence Reporting

Absence from Classes

Attendance is a basic assessment requirement for credit award, and failure to attend classes or meetings with academic staff may result in losing the right to be assessed in that module. If you have missed timetabled classes or any other compulsory elements of the module due to illness or an unavoidable pre-arranged event or appointment, you must complete a Self Certificate of Absence form (through e-Vision) as soon as possible.

Under certain circumstances, Schools may request further documentation in addition to the Self Certificate. In this case, students should contact Student Services in order to organise the appropriate documentation. If you submit more than three Self Certificates in a single semester, or if the period of absence extends to fifteen working days, you may be contacted by Student Services, the relevant Pro Dean, or by an appropriate member of staff in your School.

Completion of a Self-Certificate is not an acceptable substitute for contacting your Module Coordinator or tutor well in advance if you have to be absent. Advance notice of absence is acceptable only for good reason (for example, a hospital appointment or job interview). It is your responsibility to contact the appropriate member of staff to complete any remedial work necessary.

If you are an international student (non-EEA nationals only), you will be affected by recent changes introduced by the UK in relation to immigration rules and visas. The University is now legally bound to
report to the UK Visas and Immigration any student who fails to enroll on a module or programme of study, or who fails to attend, or who discontinues their studies.

For further information on the University’s Absence Reporting Policy, see: https://www.st-andrews.ac.uk/students/rules/selfcertification/

School President

School Presidents are elected student leaders, and responsible for representing all of the students in their academic School. They have the opportunity to shape University policy both in their own School and at the highest levels. School Presidents lead a group of class representatives, chair their School’s Student Staff Consultative Committee and liaise closely with the Director of Teaching in their School. For further information on the role of School Presidents, see: https://www.st-andrews.ac.uk/staff/teaching/engagement/presidents/

A list of all current Art History student representatives is available on the School webpages: https://www.st-andrews.ac.uk/arthistory/current/representation/

The School of Art History’s elected President can be contacted by emailing Art History School President arthistorypresident@st-andrews.ac.uk. For the year 2018-19 Meredith Loper is School President.

School Student Staff Consultative Committee

The Student Staff Consultative Committee meets at least once per semester, and consists of student representatives from all years of study, including the School’s postgraduate programmes. Representatives are elected at the beginning of the academic session. Their purpose is to facilitate communication between all students taking Art History modules and the School teaching staff.

Representatives are encouraged to bring module-specific issues to the attention of the relevant course Coordinator. If these cannot be resolved at module level, or if they relate to wider issues, then they should be submitted to the Secretary for inclusion on the agenda of the Staff Student Consultative Committee. Minutes of all meetings will be circulated to Committee members, posted on student notice-boards and considered at the next meeting of the School Council.

The Student-Staff Consultative Committee Staff Representatives are currently Dr Julian Luxford (Head of School) and Dr Luke Gartlan (Director of Teaching).

St Leonard's College and the Postgraduate Society

St Leonard's College is the "home" for all postgraduate students within the university. It works closely with the Postgraduate Society, of which all matriculated students are automatically a member. See their events and contacts here: https://www.st-andrews.ac.uk/pgstudents/stleonards/

Disability Support

If you have a disability and require support to enable you pursue your studies, please contact the Disability Team in Student Services. They can provide assistance for a wide range of disabilities including learning difficulties, visual and hearing impairments, mobility difficulties, Asperger Syndrome, mental health, long-standing medical condition, and much more. For further information, see:
The School of Art History is committed to supporting students with special needs, disabilities and/or learning difficulties. The Disabilities Officer in the School of Art History is Dawn Waddell (Ext.2399), dsw1@st-andrews.ac.uk

Assessment of students with special needs

The School of Art History adheres to University scheme for the Examination of Students with Special Needs. This can be found at: https://www.st-andrews.ac.uk/students/rules/disabilities/

If you have any special needs (such as dyslexia) that need to be taken into consideration for assessment purposes, you are required to inform the Disabilities Team. They will consult as necessary and report their recommendation to the Disabilities Officer in the School of Art History.

Please note that it is your responsibility to ensure that the Faculty Office is informed of your special needs. The School will not be able to take account of your special needs in assessing performance unless you have discussed these with a member of the Disabilities Team and the information has been conveyed by them to the School. Allowances for a student’s special needs will not be made retrospectively.

École du Louvre Summer School

The School of Art History offers postgraduate students pursuing an MLitt in Art History, History of Photography or Museum and Gallery Studies the opportunity to apply to participate in a three-week summer school in Paris.

The summer school is part of the established Erasmus+ exchange between the School of Art History in St Andrews and the École du Louvre. The exchange enables St Andrews postgraduate students to go on an intensive summer programme exploring French museology as part of their MLitt dissertation projects. In exchange, students from the École du Louvre are able to follow modules at St Andrews.

The École du Louvre is a school of high academic standing in France, entirely devoted to the history of art. It enjoys a privileged position, as it is located in the Louvre Museum. Its faculty is composed of renowned professors, among the most important French art historians and museum curators.

The Summer School in French Museology takes an international group of students on a three-week programme consisting of lectures and practical visits to museums, galleries and related institutions in and around Paris. The School takes place annually around the end of June to the first half of July. The programme is fully in English and it is not necessary for St Andrews students that they speak French. Students are expected to arrange and pay for their own travel and accommodation.

For further information, see: https://www.st-andrews.ac.uk/arthistory/current/pg/ecoledulouvresummerschool/

Postgraduate Dissertation Prize

Every year the School awards the O E Saunders Memorial MLitt Dissertation Prize for the Best MLitt dissertation in the School of Art History achieving a mark of 18 or more.
YOUR DEGREE
Advising

Postgraduate students in the School of Art History may register for one of three higher degrees that include taught elements: the Graduate Diploma (Museum and Gallery Studies only), MLitt or MPhil. All three require that students achieve 120 credits in course work. MGS students are automatically registered for the core modules of their degree. These modules are described in the Postgraduate Course catalogue and in the MGS Course Guide.

Advising is the process by which students are assigned to modules that lead to the award of a degree. At the beginning of each session, before matriculation in the University, postgraduate students must see their Adviser of Studies in person. For students on the Art History and History of Photography programme, this is the Director of Postgraduate Studies, Dr Ulrike Weiss. For Museum and Gallery Studies students, this is the Course Director, Ann Gunn. They will approve your choice of modules and can also give help and guidance on matters relating to academic progress.

The organisation of classes and the requirements for students, including assignments and essay deadlines, are set by the Module Coordinators and may vary to some extent. Information on these matters will be provided by your Module Coordinators.

In the context of the School of Art History, postgraduate students should refer to the individual course booklets for compulsory elements.

Re-advising and Changing Modules

Students are allowed to change modules only during the first week of each semester. After this time your Adviser of Studies or Programme Coordinator must place a special request, on your behalf, to the Pro Dean for Advising.

No matter what level of module you are studying, you must contact your Adviser of Studies and the relevant Programme Coordinator to obtain the necessary approval for any change.

You must not, in any circumstances, enrol yourself into a new module or simply start attending the classes for a new module, at any level, without being Re-Advised. Advising is one of the primary means by which your academic record is maintained and unless you ensure that this is kept up to date you may find you will not receive the credit for the modules you have taken. You may also be subject to an Academic Alert in relation to any module for which you have been registered but have not attended.

Progression and Eligibility for the MLitt Degree

The Taught Postgraduate Master’s degree will be awarded to students who pass 180 credits at grade 7.0 or more including reassessments.

A credit weighted mean (St Andrews GPA) of 13.5 or more is required over the entire programme (including any reassessment capped at 7) for the award of Merit for the degree.

A credit weighted mean (St Andrews GPA) of 16.5 or more is required over the entire programme (including any reassessment capped at 7) for the award of Distinction for the degree.

Assessment of Graduate Diploma, MLitt and MPhil Taught Courses

Postgraduate students taking 5000-level taught modules do not take examinations but are continually assessed through class tests and essays. Due dates for essays are set by module co-ordinators. Where a
postgraduate student takes an approved undergraduate 4000-level course, they normally submit a long research essay in place of the end of semester examination where applicable.

Copies of your essays and tests are monitored by External Examiners. You should retain all returned assessed work, as it might be required in the event of a dispute about a recorded mark.

Degree Regulations / Senate Regulations

A regulatory structure determined by Senate and Court governs the award of all degrees. You should make yourself aware of the Senate Regulations and the key Codes of Practice and Rules that govern your studies and behavior in St Andrews. Postgraduate Resolutions and Regulations are available to consult at: https://www.st-andrews.ac.uk/pgstudents/rules/pgsenateregulations/

Common Reporting Scale (20-point)

For every module you take, you will receive a final module grade for your work. This grade is comprised of the marks that you receive for the various assessments that you complete during the course of the module. The University uses a 20-point Common Reporting Scale for grades. Final module grades are reported to one decimal point. Details of the Common Reporting Scale can be found at: https://www.st-andrews.ac.uk/staff/teaching/examinationsSCALE/

Further information on the School’s module assessment policies, including marking procedures for individual assessments, are provided below in the ‘Assessment’ section of the Postgraduate handbook.

Taught postgraduate guidelines for credit, grades, and awards are available here: https://www.st-andrews.ac.uk/media/proctor/documents/pgt-credit-grades-awards.pdf

Teaching, Learning and Assessment Policies

For a full list of teaching, learning and assessment policies, see: https://www.st-andrews.ac.uk/pgstudents/rules/

Location of Studies

All students are expected to reside at a term address within a commutable distance from St Andrews during their study unless they have formal permission from the University of St Andrews for their study location to be outside St Andrews. This permission can be granted for academic purposes: for example, to conduct essential research. This permission can also exceptionally be granted for non-academic purposes at Undergraduate or at Taught Postgraduate level with the support of the School and with agreed mechanisms in place for continued academic support.

The address at which a student lives while pursuing academic study is known as the “term address”. The UK term address must contain a full valid postcode for reporting purposes. Students must ensure that their term
address is up-to-date and accurately reflected on their student record. You can update this online, using your E-Vision account.

Students who are “resident in St Andrews for the purposes of study” should reside at a term address within a commutable distance from St Andrews. The University defines ‘commutable distance from St Andrews’ as a distance from St Andrews permitting students to attend the University during core working hours on a daily basis if required to do so.

All students who require their term address to be outwith the commutable distance from St Andrews for any reason must seek formal approval (using e-vision) prior to the commencement of their programme of study, or prior to changing address. All students who require to be away from their term address, for example, to engage in fieldwork or research away from St Andrews, for a period must have the permission of the relevant Pro-Dean.

**Ethics (UTREC)**

All research in all Schools of the University that involves data collection from (questionnaires, etc.), interviews of, interactive investigation of, experimentation upon or demonstrations involving living human subjects, tissues and/or other samples requires formal approval from the University Teaching and Research Ethics Committee (UTREC). [https://www.st-andrews.ac.uk/utrec/](https://www.st-andrews.ac.uk/utrec/)

It is University policy that any research involving children under 18 should be reviewed by the UTREC Child Panel and that the researcher should hold an ‘Enhanced Disclosure Scotland’ (EDS) certificate. The principal supervisor is responsible for ensuring that the student has received the appropriate ethical clearance from UTREC and the Child Panel prior to research commencing.

It is a requirement that any postgraduate dissertation that requires ethical approval from UTREC has the letter or email of ethical approval bound into the appendix before submission.

**Deferred Assessment**

Deferred assessment refers to the submission and marking of a piece of work or examination beyond the date of the Module Board, thus making it impossible to report your module grade at that meeting. Deferred assessment is not a right. Permission will be granted only when the School judges that admissible grounds for deferral exist. Requests for deferred assessment must be made to the School Examinations Officer in advance of, or as soon as practically possible after, the published completion or examination date. The Examinations Officer is responsible for authorizing deferred assessment requests.

The deferral of assessments is not appropriate for minor ailments or permanent or long-term conditions that are under medical control. If you have a prolonged chronic illness or disabilities, then you should contact Student Services for advice in advance of any assessment submission date or published examination dates.

All requests for deferred assessments must be submitted to the School. Requests for deferred assessments should be supported by appropriate written evidence such as a letter from Student Services, letter from the police or evidence from a member of staff who was alerted to the circumstances at the time. The primary reasons for granting deferrals are medical conditions that affect students for a substantial proportion of the time that would be expected to be expended on completion of the assessment. Deferred assessment on non-medical grounds will be approved only for serious personal reasons such as bereavement of a close relative or illness of dependents.

If you have not requested a deferred assessment in advance of the published completion date without good reason, you will not have the request approved. At the time that a request for a deferral is made, the deadline
for completion will be determined by the School. Extensions to deferral deadlines are not permitted. If you do not complete the deferral by the agreed deadline, you will normally be awarded a mark of 0X (which may affect the final degree classification or the progression of studies). Once granted a deferred assessment by the School, the student cannot then retract the request.

Student Fees

Graduating in person or in absentia marks the end of your degree or diploma course of studies at the University of St Andrews. If you have been accepted onto a new degree or diploma programme at the University, the new programme is separate and distinct from the course of studies from which you are about to graduate, and you will be liable for all fees associated with that new programme.

Academic appeals, complaints and disciplinary issues

The University is committed to ensuring as high a quality student experience as possible while studying at St Andrews. Occasionally things may go wrong and if you are experiencing a difficulty, or are dissatisfied with your academic experience, you should raise concerns as soon as possible. This allows effective resolutions to be worked out quickly.

Such issues normally fall into one of three categories:

- **An appeal requesting a formal review of an academic decision** - where, for example, the University has made a judgement about your assessed work or progression within a course of study which you have grounds to query (see the relevant Policy on Student Academic Appeals)
- **Complaints** - where you are dissatisfied with the quality or standard of service that you have received from any part of the University, either academic or non-academic (see the University’s Complaints Handling Procedure)
- **Disciplinary cases** - where the University has grounds to believe that you have conducted yourself in an unacceptable manner in either an academic or non-academic context. Academic Misconduct is dealt with under the Good Academic Practice Policy; Non-Academic Misconduct is dealt with under separate procedures.

If there are extenuating personal circumstances that may affect your academic performance or impact on your progression you must bring these to the attention of an appropriate member of staff (for example your Academic Adviser, module coordinator or the appropriate Pro Dean) as soon as possible and normally prior to completing any assessment. If you base a subsequent academic appeal on such extenuating personal circumstances, you will be required to provide valid reasons to explain why you failed to notify the examiners or other relevant persons of these circumstances prior to completing the assessment.

Using the Right Procedure

If you are unsure whether to use the Appeals procedure or the Complaints procedure, there is a key question to ask yourself. What kind of outcome are you seeking? If you are seeking to have an academic decision changed (such as a mark or grade, or a decision about progression or termination of studies), then you must use the Appeals procedure. The permissible grounds for submitting an appeal are clearly detailed therein. If you are dissatisfied with the level of service you have received from the University, or if you believe that a service needs to be improved, or that the University has failed (for example) to follow one of its administrative processes properly, then the Complaints procedure is normally more appropriate. For matters involving teaching in general, there are also feedback opportunities through Staff-Student Consultative Councils, module questionnaires and School presidents.

You can make both a personal Complaint and an Appeal, by using both the Appeal and Complaints procedures, but it must be emphasised that changing an academic judgment or decision is not one of the outcomes from the Complaints procedure used alone.
Further guidance and support

The Students' Association provides independent and confidential help and advice for students who are contemplating submitting an academic appeal, complaint or are having discipline proceedings taken against them.

Additional support is available from the appropriate Pro-Dean who may be contacted by e-mailing prodeanarts-adv@st-andrews.ac.uk

For further information on the University’s policies for academic appeals, see: https://www.st-andrews.ac.uk/students/rules/appeals/

Special Circumstances

‘S’ Coding is the method the University uses to recognise that special circumstances have affected performance in the modules concerned. ‘S’ coding may only be applied to taught postgraduate modules, except for project or dissertation modules which are excluded. ‘S’ coding may only be applied with the explicit consent of the student and with the approval of the School. The final decision to ‘S’ code a module grade rests with the School. You should be aware that a maximum of 50% of the taught element of a postgraduate award may be ‘S’ coded.

If you feel that most or all of the work of a module has been adversely affected by personal circumstances during the taught modules of a taught postgraduate programme you should contact your School in the first instance indicating the circumstances of the difficulty experienced. This may relate to ongoing illness, close family bereavement or other significant personal difficulties.

You must bring this information to the attention of the School as soon as possible as there are a number of ways to deal with such situations, ‘S’ coding being the final option. It may be possible (and it is viewed as preferable) to arrange deferred assessments or extended submission dates rather than applying ‘S’ to the entire module. However it should be noted that if such arrangements are made (extensions or deferred assessments etc.), it is unlikely that you will also be entitled to have the module ‘S’ coded as well. Please contact the School’s Examination Officer for advice.

Leave of Absence

A leave of absence is a temporary break in your studies, during which you are not required to be in St Andrews or to attend classes. This may be for a minimum of one semester (or a shorter period during the dissertation period), or for a longer period. Requesting to take time out can have a number of implications, and it is important to discuss these carefully with Student Services and your Adviser of Studies.

If you are considering taking a Leave of Absence from your studies, please see the link below: https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/leave-of-absence.pdf

Termination of Studies on Academic Grounds

If your academic performance is unsatisfactory, i.e. you have gained insufficient credits to progress to the next stage of your degree programme, your studies may be terminated. You will then be notified by the Dean or the Pro Dean (Advising) that your studies are terminated and you will normally have no later than five working days within which to submit a request for a review of this decision using an appropriate form. This should be supported by documentary evidence specifying the reasons for your unsatisfactory
performance. If you do not submit a request for review of the decision you will have your studies automatically terminated. This decision is taken by the Dean in accordance with Senate Regulations. Your full student record is taken into account in any review, including any instances of non-academic misconduct.

If your request for review is successful, the Dean will contact you with conditions for your return to studies. If you do not meet these conditions (e.g. you do not pass the specified amount of credits within the time period given by the Dean) your studies may be terminated again.

If your request for review is unsuccessful, you may have a further right of appeal to the Senate of the University. Appeals to Senate are admissible only on limited grounds and the process cannot be used to challenge matters of academic judgment. To make a Senate submission, you must complete and submit to the Senate Office a Stage 2 appeal form within 10 working days of the date stated on your termination letter. Late submissions may not be considered further by the University. For further information, see the University’s Policy on Student Academic Appeals: https://www.st-andrews.ac.uk/students/rules/appeals/policy/

International students at St Andrews on a Tier 4 visa should be aware that any terminations will be reported to the UK Visas and Immigration, which will result in their visa being curtailed.

Contact:
Student Services, The ASC, 79 North Street
Telephone: 01334 462020
Email: theasc@st-andrews.ac.uk

Withdrawal from studies

If you are considering withdrawing from your course at the University you should discuss the matter with your Adviser of Studies in the first instance. You should arrange to do this as early as possible, as there are often alternative options open to you that would not require the final step of permanent withdrawal from the University. If you do decide you wish to withdraw from your studies you must contact the appropriate Pro Dean who will be able to offer guidance on your options and who will ensure that the process is completed correctly. You should be aware that there are fee implications, as well as implications to your leave to remain in the UK if you are an overseas student, when you withdraw from your studies part of the way through an academic year. You should therefore ensure you contact the Money Adviser and the International Adviser in Student Services to obtain early advice on the final implications of your decision before you complete your withdrawal.
ASSESSMENT
Presentation and Submission of Work

When you are required to submit work for assessment as part of a module, a deadline will be specified well in advance. It is your responsibility to ensure that your assignment is handed in on time.

Written assignments should be word processed and must be marked clearly with your Student Identification Number or full name. Your essay must be double-spaced, and include generous margins to allow space for written comments. Always ensure that you leave sufficient time to proof-read and edit your work before submitting it.

**Word length** is recognised as a crucial element in the marking of all written assessments. This includes footnotes, but not your bibliography or image captions. An allowance will be made for exceeding or falling short of the assigned length by 5%. There is a 1 mark deduction for being 5% over or under the stipulated word length, and 1 further mark deduction will be applied for each further 5% that your work diverges from the word length. All submitted work must include an accurate declaration of the word length. These rules pertain to all coursework, and to the MLitt dissertation.

The School makes use of **plagiarism detection software**, and students are therefore required to submit written assignments electronically via MMS. Your work must be uploaded in a common file format (doc, docx, pdf). Some file formats are unlikely to be acceptable, and if this is the case, you will be required to upload your work in a readable file format immediately. Your assignment must also be submitted in hard copy to your Module Co-ordinator or tutor. Your work will not be considered as submitted until it has been delivered both via MMS and in hard copy.

**Late submission** of continuous assessment will be penalised. 1 mark is deducted per day or part thereof. Work submitted after 6 days late (without an extension) automatically receives a grade of 1. Extensions of deadlines for students demonstrating good cause may be requested by contacting the Module Co-ordinator in advance of the original deadline. The Co-ordinator will evaluate your circumstances, and if they consider your situation to merit an extension, a new deadline will be issued to you. If your work is not submitted by this revised deadline, it will count as a late submission and will incur penalties.

In the context of electronic submission of assessed work, every day of the week will be considered as counting towards a late penalty. This includes holidays (public and University) and weekends.

MLitt Dissertation

Following the successful completion of the coursework, MLitt students undertake a dissertation module of 60 credits over the summer. Students are expected to remain in St Andrews unless they have requested permission from the School’s Director of Postgraduate Studies and their supervisor to be elsewhere. Students will be assigned to a supervisor for the dissertation. The choice of topic should be discussed initially with the DoPG and then confirmed in consultation with the prospective supervisor.

The subject and title of the dissertation must be confirmed by May 25th 2019 and lodged with the School Office. Thereafter the subject and title must not be changed without the agreement of the supervisor. Students can expect to meet with their supervisors at least three times during the research and writing of their dissertations and to make appropriate arrangements for the submission of drafts and timely feedback.

The MLitt Dissertation Submission Date is Friday 16 August 2019 at 12 noon

Marking is done by the dissertation supervisor and one other member of staff in the School. All dissertations are moderated by the External Examiner. The top copy will be returned to you and the second copy is kept by the School for reference by future researchers.

Please put the following declaration in your bound copies:
I, _______________, hereby certify that this dissertation, which is ............words in length, has been written by me, that it is a record of work carried out by me, and that it has not been submitted in any previous application for a higher degree.

Date________________ Signature of candidate _____________________

**Dissertation Symposium**

At the Dissertation Symposium held at the end of April, you will have the opportunity to present your dissertation topic in progress in a short, illustrated talk of 10 minutes. As with any presentation, this should have a clear beginning, middle, and end. State your research question, show a small selection of the images you will interrogate, identify your methodology, and say a little about how your project fits into the wider field of art history / history of photography. You will attend a Research skills seminar on oral presentation before the symposium takes place. Your classmates will be present, and other members of the School of Art History will be invited to attend. This affords you the opportunity to gather feedback on your project.

**Feedback on Assessment**

The School of Art History is committed to ensuring rigorous standards of assessment, and to providing productive feedback that will enable you to develop and improve in future assignments.

The School aims to present all students with feedback within two weeks of submission. However, please be aware that during certain periods, when demands on markers are high, it may take slightly longer for work to be returned. In these instances, markers usually remain in close contact with students about when they can expect to receive their marked work.

Written assignments completed as part of your continuous assessment for a module will be returned to you with annotations and written suggestions for improvement. The extent of these will be proportional to the length, type and nature of the submitted assignment. In most instances, markers will complete the School of Art History **Continuous Assessment Feedback Form for Essays**, which includes a section for comments.

This form also has a number of tick boxes. These allow a marker to evaluate qualities of your essay, such as ‘Structure’, ‘Expression’, ‘Argument’ and ‘Research’. The ticks/crosses a marker provides are intended primarily to convey feedback to you, and may not correlate directly to the overall mark that you receive. On certain occasions, a marker may decide to modify these boxes to address specific properties of the completed assignment.

**Moderation**

In the interests of fairness and parity, your marked assessments are subject to a series of review protocols. In each module, the marks for two of the assignments, including the most heavily-weighted one, will be reviewed by a moderator. Your dissertation will be ‘blind double marked’, which means that two assessors write a report and assign a mark for your work. Once they have submitted their comments, they meet and agree on the mark. In addition to these procedures, your marked work is reviewed by one of the School’s External Examiners. These measures are set in place to ensure that the mark you receive is a rational and fair reflection of the standard of your work.
Mark Descriptors

All module assessments will receive a mark on the University’s 20-point marking scale. In most instances, marks are given in gradations no smaller than half a mark. However, in cases where marks are derived from several pieces of work, your mark will be rounded up to one decimal place.

Marks and grades are not the same. Marks are given for individual pieces of assessment, and grades are awarded to modules. The marks that you receive during a module are combined to produce an overall mark, which is then converted into the grade that you receive for the module. Grades are reported on the University’s 20-point scale to one or two decimal points. It is important to recognise that all marks (and their conversion into grades) are provisional until ratified by the School’s External Examiner and confirmed by the Module Board that meets at the end of each semester.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>16.5 – 20.0</td>
<td>Distinction</td>
</tr>
<tr>
<td>13.5 – 16.4</td>
<td>Merit</td>
</tr>
<tr>
<td>10.5 – 13.4</td>
<td>Pass</td>
</tr>
<tr>
<td>7.0 – 10.4</td>
<td>Marginal Pass</td>
</tr>
<tr>
<td>4.0 – 6.9</td>
<td>Fail (right to reassessment)</td>
</tr>
<tr>
<td>0.0 – 3.9</td>
<td>Fail (no right to reassessment)</td>
</tr>
</tbody>
</table>

Further information on marks, grades and the 20-point scale can be found at: https://www.st-andrews.ac.uk/staff/teaching/examinations/scale/

- **Pass** is awarded on the basis of acquiring 180 credits (of which at least 150 are 5000-level)
- **Merit** is awarded on the basis of both fulfilling the criteria for a Pass, as well as achieving a credit weighted mean ranging 13.5-16.4 across all taught and dissertation credits.
- **Distinction** is awarded on the basis of both fulfilling the criteria for a Pass, as well as achieving a credit weighted mean ranging 16.5-20 across all taught and dissertation credits.

Mark Descriptors used in the School of Art History for Written Assessed Work

Assessors will review your written work from three perspectives: ‘Research’, ‘Argumentation’, and ‘Presentation’.

**Research** relates to the breadth of scholarship and knowledge that your assignment exhibits.

**Argumentation** relates to the degree to which you engage critically with your subject.

If the assessment involves answering a set question, the comprehensiveness of your response will be reflected in your mark. If the assignment involves conceiving your own topic (as might be the case with research essays or dissertations), then assessors will consider how well you define your focus, and the level of interpretative insight you bring to your subject. Writing that is well argued, clearly structured, and uses strong evidence will be rewarded.

**Presentation** refers to the expressive quality of your written English, which includes your capacity to write in a grammatically and syntactically accurate fashion. Presentation also relates to your ability to adhere to established academic formats.

These criteria relate to the categories that are referenced on the School’s Continuous Assessment Feedback Form for Essays.
20, 19, 18, 17 – OUTSTANDING
Research: Demonstrates wide-ranging knowledge of scholarship. Exhibits significant research initiative in sourcing relevant material. Work in this category may also demonstrate specialist applied competences, such as language skills.
Argumentation: Answers the question precisely and in depth. Where relevant, the topic is ambitious and well-conceived. Provides compelling justification for the relevance of the argument adopted. Demonstrates thorough engagement with ongoing intellectual and cultural debates in the subject area. Exhibits sensitivity and insight in the interpretation of visual and non-vertical material. Uses detailed evidence to construct convincing arguments.
Presentation: The writing is articulate, creative and fluent. The number of typographical and grammatical mistakes is negligible. Arguments and sources of information are amply referenced using footnotes, and these follow academic conventions. Work in this category includes a complete, well-organised bibliography.

16, 15, 14 – VERY GOOD
Research: Work in this category exhibits familiarity with the main scholarship on a topic. Where relevant, it demonstrates a good level of understanding of material that has been introduced during a module, with only minor shortcomings in knowledge. Work is informed by diligent research.
Argumentation: A significant proportion of the response is relevant to the question. If a topic has been independently conceived, the chosen subject has credibility and its parameters are clearly defined. The assignment is coherently structured. Appropriate visual and non-vertical material is interpreted and used as evidence to support an argument. Demonstrates sound grasp of the central themes and issues in the subject area.
Presentation: The writing is clear. The number of typographical and grammatical mistakes does not detract from the sense of what is being said. Selected sources of information are reliable. This information is referenced using footnotes, and these largely conform to academic conventions. Work that is ‘very good’ is likely to include a complete bibliography.

13, 12, 11 - SATISFACTORY
Research: Demonstrates awareness of the key themes, but the account may be limited, or could fail to account for other significant or potentially relevant material.
Argumentation: Elements of the response may pertain to the question. An independently conceived assignment might be vague in defining its objectives, or be too general in its discussion of a topic. The account might be unclear in its structure, and the introduction or conclusion may be inadequate. Appropriate visual and non-vertical material is identified and may be discussed. Writing might involve descriptive passages that may lead to no conclusions. Arguments might not be sufficiently supported by evidence. Work in this category may have only a rudimentary understanding of the central themes in the subject area.
Presentation: The writing is largely comprehensible, but the meaning might be ineffectively conveyed. Typographical and grammatical mistakes may be commonplace, and could detract from what is being stated. Statements might not always be supported with references to their sources. Footnotes may also be incomplete, or draw on sources that are of questionable authority. Work that is ‘satisfactory’ may also have irregularities or inconsistencies in its bibliography.

10, 9, 8, 7 – PASS
Research: Demonstrates only a very basic or imperfect grasp of relevant topics. Work in this category may include material that is tangential or irrelevant to the subject.
Argumentation: The response barely addresses the question. Where relevant, the chosen subject is vaguely defined and the discussion may be unconvincing or insubstantial. Work might be lacking in structure. Arguments are likely to display significant levels of confusion, or be grounded on major factual inaccuracies. Work in this category can lack analysis of visual and non-vertical material. Writing may be absent of critical engagement altogether, or include highly descriptive passages that lead to no significant conclusions.
**Presentation:** The writing might be inarticulate, making it challenging to read. It may be marred by grammatical or typographical errors. References to sources may be infrequent and absent. Familiarity with academic conventions may be partial.

6, 5, 4 – FAIL, with right to resit

**Research:** Demonstrates very little relevant concrete knowledge. Writing may compensate for a lack of familiarity with the subject by drawing on received information which may be irrelevant to the subject.

**Argumentation:** The response may ignore the question. Independently conceived topics might be inappropriately general or inadequately formulated. Work in this category may not include analysis of visual and non-visual material. Argumentation and critical engagement is likely to be absent altogether, or register only as uncorroborated assertions. Work in this category reflects a lack of significant engagement, and may appear hastily prepared.

**Presentation:** The writing might be very difficult to comprehend, or adopt an inappropriate register for a formal assignment. The number of grammatical and typographical errors may make comprehension extremely difficult.

Below 4 – FAIL, without right to resit

**Research:** Facts are irrelevant to the subject, or absent altogether. Work in this category may reflect no engagement with material introduced during a module, or fail to demonstrate that research has been undertaken.

**Argumentation:** The response may fall short of the stipulated word-length and be incomplete. Work may be irrelevant to the question. Critical engagement is absent. No attempt is made to interpret visual or non-visual material. The argument is unorganised, incomplete, or superficial. The submission fails to display the levels of effort and engagement that are deemed appropriate for the assignment.

**Presentation:** The writing is weak, or difficult to comprehend. Familiarity with academic conventions is lacking.

**Further notes on assessment**

You must complete all assessed elements of a module in order to pass the module as a whole.

The University makes no provision for re-writing or re-submitting assignments.

If you have been awarded a module grade that is lower than 4, no reassessment is permitted. If you have been awarded a module grade between 4 and 6.9, you are entitled to reassessment. However, reassessment only permits you to make up credit for the module, and so the grade is capped at 7. The form that the reassessment will take will be determined by the Module Board. Reassessment is not possible for the Dissertation.

**Good Academic Practice Policy**

The School of Art History believes that good academic practice is fundamental to all teaching and research. The University awards degrees and other qualifications as a recognition of a student’s own performance during a programme of studies. All work submitted for assessment must therefore be the product solely of the student concerned, except when clearly stated otherwise. Any breach of this principle will be treated as a serious offence.

You are advised to familiarise yourself with the University’s good academic practice policy. This can be found at: [https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/GAP.pdf](https://www.st-andrews.ac.uk/media/teaching-and-learning/policies/GAP.pdf)

If you are unsure about the correct presentation of academic material you should approach your module Coordinator or tutor. You may also contact CAPOD, [capod@st-andrews.ac.uk](mailto:capod@st-andrews.ac.uk), who are able to provide training on this subject.
Formatting Guidelines for Academic Writing

The following notes provide a guide for formatting captions, footnotes and your bibliography for written assignments in the School of Art History. These notes are not comprehensive, nor are they intended to be definitive. Academic publications adopt many different styles of citation, and you might be expected to follow alternative guidelines for other subjects that you are taking at St Andrews. The model adopted here has been adapted from the Chicago Style Guide. The University Library provides detailed notes on formatting and referencing, and you should consult these if the guidelines below do not cover your requirements:
https://www.st-andrews.ac.uk/library/information/furtherhelp/citingreferences/

These guidelines are designed to ensure that footnotes remain brief, so as not to increase your word count more than is absolutely necessary. The bibliography, which is not included in the word count for School of Art History essay assignments, will supply all additional details.

Throughout these formatting guidelines, examples are supplied in red font.

Images and Captions

The inclusion of images is encouraged. If you make reference to attributes in a work of art or any other form of visual documentation, then it deserves to be represented. Since you are working within an educational context, you may use images without securing licencing rights for them. Images may appear either at the end of the essay, or you can incorporate them between the paragraphs in your essay, close to the point where you refer to them in your text. They should not be inserted mid paragraph. Formatting text to ‘wrap around’ images is strongly discouraged.

Images must be numbered: (Figure 1). When you mention an image in your text, insert the figure number in brackets at the end of the relevant sentence. The correlating figure should also include a caption, incorporating the following information: Name of artist, Name of Work, date. Additional information, such as medium, size (with the measurement scale stipulated) and location, may be included (in that order) where relevant:
Jackson Pollock, Shimmering Substance, 1946, oil on canvas, 76.3 x 61.6 cm, The Museum of Modern Art, New York
Donald Judd, Untitled (DSS34), 1962, light cadmium red oil on striated plywood, black oil on wood with galvanized iron and aluminium, 193 x 244.5 x 30 cm, Kunstmuseum Basel
Bernard Maybeck, Palace of the Fine Arts, 1915, San Francisco

Numbers, Dates, Names, Works of Art and Publications

Numbers smaller than one hundred should be written out in words: ninety-nine. Numbers larger than one hundred may be written in Arabic numerals: 406.
Dates should be written in the following format: 1st May 1968.
Centuries should be written out in full: the nineteenth century.
Use upper case for art movements or recognized art categories: the Renaissance, Impressionism, Realism, Post-modernism.
The first time you reference a person, you should use their full name: Caroline A. Jones. On all subsequent occasions, you should refer to them by their last name only.
Titles of works of art should appear in italics: Les Demoiselles d’Avignon. When a work is mentioned for the first time, it is good practice to include the date in parentheses: Les Demoiselles d’Avignon (1907).

**Quotations**

Quotations should be placed in single inverted commas: ‘That’s one small step for man, one giant leap for mankind.’ Any quotations that appear within a quotation in the source text should be changed into double inverted commas: ‘Armstrong clarified, immediately after the 1969 landing, that he had actually said, “That's one small step for ‘a’ man.” It's just that people didn't hear it.’

If your chosen quote happens to end with a full stop in the source text, then the inverted comma should appear after it. If no full stop features in your quote, then one may be added, but only after the inverted comma.

If you want to abbreviate a quote, then you should register this by incorporating three dots inside square brackets: ‘[…]’: ‘Armstrong clarified […] that he had actually said, “That's one small step for ‘a’ man.” It's just that people didn't hear it.’

**Footnote numbers**

Quotations should be accompanied by a footnote number, which should appear in Arabic numerals. They should come immediately following the full stop. If you incorporate two (or more) quotes into one sentence, then you should insert only one footnote number at the end of the sentence, and use that footnote to provide the references for these two (or more) sources. Footnote numbers ought never to be inserted mid-sentence.

**References**

The purpose of a footnoted reference is to enable a reader to identify and potentially locate the source of your information accurately.

Footnote references should be kept to a minimum. All references cited in footnotes should be included in the Bibliography.

For single authored publications, titles of articles and publications may be abbreviated:


The use of ‘Ibid.’ is discouraged.

**Bibliography**

Sometimes it makes sense to categorize a bibliography according to primary or secondary sources, but this may not be relevant for many topics.

Bibliographies should only include publications referenced in the essay.

If you consult a publication in an electronic version (such as, for instance, a pdf that you have found on Jstor), then you do not need to mention that you used an electronic copy, if that copy also exists in physical form as a journal or a book. If, however, no hard copy exists, then you should reference it as an internet source.

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1 It is a typographic convention to reduce the font size for footnotes.
If you consult a number of articles in a publication that are by different authors, then each article deserves a separate entry in your bibliography. However, you need to exercise your judgement, as this might not be appropriate in all cases.

When it is not possible to see an original document (such as an unpublished manuscript, or any other primary source), cite the source of your information on it:

If you want to include the date when the primary text was written, then this should appear after the title of the document in square brackets:

If you encounter in the secondary literature a quote from another author that you want to cite in your essay, you must register where you found this quotation. For example, you have located the following passage in Griselda Pollock’s Vision and Difference (on p. 100) that includes a quotation from Charles Baudelaire:

As the Baudelairean text goes on to show, women do not look. They are positioned as the object of the flâneur’s gaze.

Woman is for the artist in general … far more than just the female of man. Rather she is divinity, a star … a glittering conglomeration of all the graces of nature, condensed into a single being; an object of keenest admiration and curiosity that the picture of life can offer to its contemplator.

Imagine you want to quote from this passage by Baudelaire in your essay. You would reference this in the following way in your footnote reference:

In your Bibliography, you cite the source of your information, which is:

Bibliographies should be arranged alphabetically by the name of the author. If a source has no author or editor, then order it by its title. Names with particles (e.g. de, von, van den) should be alphabetized by the individual’s personal preference if known, or according to traditional usage.

If a bibliography contains two or more items by the same author, list them alphabetically by the title of the work. All works by the same person should appear together, irrespective of whether the person is the author, or the editor.

For all print publications, the city of publication should be listed, along with the name of the publisher and the date of publication. If more than one city is listed, include the first one only. If the city could be confused with another, include the state or country, using established abbreviations where relevant:

For journal articles or articles in multi-authored publications, the complete page range should be included.

Single authored books:

Books in translation:
Joint authored books:
Only invert the given and family name of the first author listed. List authors in the order used on the title page of the publication.

Single authored essay in an exhibition catalogue:
If the publication states that the exhibition has travelled to multiple venues, list the first venue only.

Single authored article in a journal:
Many journals have a volume number as well as an issue number, and both should be included. If the journal lists the month or season of publication, then this too should be included: (Summer 1967), (February 2014). Months and seasons should be spelled out in full.

Single authored article in a multi-author volume:

Newspapers and Magazines:

Website:
If citing an undated online document, include the date when you accessed the text, and use the year of access as the year of publication.

Museum or Exhibition Labels, Current Museum or Exhibition Leaflets, Lectures, Blogs, Emails, etc.:
If you choose to mention information from such sources, identify the source clearly in the text of your essay, but do not footnote it, or include it in your bibliography. Also, no formal end references are required for many forms of personal communication, such as emails or conversations with artists or other art-world professionals. However, this may not be appropriate in all instances, and discretion may be required.
According to the Curators, whom I contacted in June 2015, the work has to be assembled in the gallery according to precise installation instructions.